

CONCERT *and* EXHIBITION DUETS

Charm: Kunkel, \$1.59

Overtures Paraphrased for Concert Use.

Jean Paul's Operatic Fantasies.

51. [Imms; KUNIKEL BROS. Publishers]

SPECIAL NOTICE

Will show one to be paid in return upon
 Return to Heister. J. 100. 8

Heister. J. 100. 8

Copyright, KUNKEL BROTHERS 100.

HEATHER BELLS POLKA.

(New Revised Edition)

First J. 100. 8

Allegretto

Copyright, Kunkel & Bros. 100.

This page illustrates three

Brilliant Piano Solos.

These may be had in regular Sheet Music size,
 upon receipt of price, from

KUNKEL BROTHERS,

612 OLIVE STREET,

ST. LOUIS, MO.

HEATHER BELLS—Polka.

Jacob Kunkel, 75

One of the finest solo compositions known. Annual sale exceeds 20,000 copies. Also published in Duets.

GERMANS' TRIUMPHAL MARCH—

Edition de Concert

Jacob Kunkel, 60

Very brilliant and effective; by far the most popular march published. Annual sale of over 25,000 copies.

An effective arrangement of the above for less skilled performers is published as well; also a fine Duo arrangement.

OLD FOLKS AT HOME

Concert Variations

Charles Kunkel, 1.00

An extremely effective fantasia on this favorite melody of Foster's. No hat pin given for private or public performance; every variation is a gem.

OLD FOLKS AT HOME.

Paraphrase de Concert

Charles Kunkel.

For more effective piano solo than any other published, and will be found to be superior.

March J. 100. 8

Theme

First J. 100. 8

Second J. 100. 8

Third J. 100. 8

Fourth J. 100. 8

Fifth J. 100. 8

Sixth J. 100. 8

Seventh J. 100. 8

Eighth J. 100. 8

Ninth J. 100. 8

Tenth J. 100. 8

Eleventh J. 100. 8

Twelfth J. 100. 8

Thirteenth J. 100. 8

Fourteenth J. 100. 8

Fifteenth J. 100. 8

Sixteenth J. 100. 8

Seventeenth J. 100. 8

Eighteenth J. 100. 8

Nineteenth J. 100. 8

Twentieth J. 100. 8

Copyright, Kunkel & Bros. 100.

CONCERT EXHIBITION DUETS

American Girls—March (two step)		Kunkel \$1.00	
Air de Ballet	Conrath 1.00	McKendree Boys March (two step)	Pevid 1.00
Amorita (Intermezzo)	Conrath 1.00	Polonaise in B Major—Op. 9	Paderewski 1.25
Amorita—Waltz in A Flat	Moszkowski 1.50	To the Chase—Galop of Concert	Mori 1.50
Chevalier—March (two step)	Gimbel 1.00	Valse Caprice	Conrath 1.00
'Fo' de Wa' (Southern Life)	Kunkel 1.25	Village Wedding March	Jeuen 75
La Preferencia—Spanish Dance	Aquabella 1.00	Violeta—Caprice	Aquabella 1.00
Marche Caprice	Zeiberg 50	Water Sprites—Polka Caprice	Kunkel 1.00
Adèle—Impromptu a la Valse	Kieschert 60	Merry Cossacks (Lastige Kosacken)—Russia (Husband)	Moszkowski 40
Alhambra—Moorish Dance	Kunkel 1.00	Morning Chimes	Paul 1.00
Baajo—Buries de Ethiopian	Melotte 1.00	Neck and Neck—Galop	Meyer 1.00
Butterfly—Caprice Galop	Melotte 1.25	Night Blooming Cereus—Polka	Schuermonna 1.25
Carless Elegance Quickstep	Schlegel 75	Nonpareil Galop	Kunkel 1.00
Carnival of Venice—Extravaganza	Melotte 1.25	On Blooming Meadows—Concert Waltz	Rive-King 1.50
Chiderella—Impromptu Walzer	Conrath 1.00	Operatic Fantasia—Grand Potpourri, No. 1	Egerton 2.50
Concert Polka, (Rilse)	Melotte 75	Introducing themes from Bellini's Norma and Romaniella, Offenbach's Marie Blum, Flotow's Stranella, Wagner's Tannhauser March, Suppe's Handmaiden, and Dancowitz's Torchlight March.	
Daisies on the Meadow—Waltz	Paul 1.00	Our Banner—March	Paul Jones 75
Dance Characteristic	Kroger 1.00	Our Boys—March	Aschatt 1.00
Dance Hongroise—Hungaria (Ungarn)	Moszkowski 75	Our Girls—March	Jeun 75
Don't Blush—Polka	Kunkel 1.00	Pegasus—Grand Galop	Schotte 1.50
Du Holde Maid (Thou Lovely Maid) Germany (Deutschland)	Moszkowski 75	Pensees Dansantes (Thoughts of the Dance)—Valse Caprice	Rive-King 1.50
Ella's Eyes—Polka	Kunkel 1.00	Philomel—Polka	Kunkel 75
En Avant—Marche Militaire	Schotte 1.00	Polka Graciosa	Kroger 1.00
Evening Chimes	Paul 1.00	Polo—Galop of Concert	Dinkgreve 1.00
Fandango—Spain (Spanien)	Moszkowski 75	Polonaise Heroique—Moreau de Concert	Rive-King 1.25
Farfoulet Scherzo—Galop (Grieg)	Paul 1.00	Puck—Marche Grotesque	Melotte 1.25
First Ride Galop	Sidus 00	Restless Love—Polka	Kunkel 1.00
First Smile—Waltz	Paul 1.00	Schottische Militaire	Grega 75
Flash and Crash—Galop of Concert	Snow 1.25	Scotch Dances (Eveingale)	Chopin 1.00
Gem of Columbia—Galop of Bravoure	Siebert 1.00	Shakespeare March	Kunkel 75
Germans' Triumphant March	Kunkel 1.25	Shooting Meteor—Galop Brilliant	Paul 1.00
Happy Birding—Rondo	Sidus 60	Silvery Waves	Wyman 1.50
Heather Bell—March	Kunkel 1.00	Skylark Polka	Dreyer 1.00
Heather Bell—Polka	Kunkel 1.00	Souvenir de Naples—Tarantella—Op. 85	Heller 1.00
Heather Bell—Waltz	Kunkel 1.00	Sparkling Dew—Caprice	Kunkel 1.00
Huguesque—Dance des Negres	Kunkel 1.25	St. Louis National Guard Quickstep	Grega 75
Huzza, Hurrah—Galop	Wollenhaupt 80	Suite de Lancers	Andres 2.00
International Fantasia—Grand Potpourri No. 2	Epstein 2.50	Suite de Valses	Kroger 1.50
Introducing Mierere from H. Trosperio, Valse from Faust, Airs from Grande Quersse, Picce Dame, Star Strangled Banner, God Save the Queen, and Yankee Doodle, with Variations.		Tarantella	Conrath 1.25
Il Trovatore—Grand Fantasia	Melotte 1.50	Tarantella—Come to the Dance	Moszkowski 1.25
La Mozzelle—Valse Brillante	McNair-Tigenfritz 1.25	Tarantella in D minor—The Fisher Maidens of Prochia	Roy 1.25
La Revell d'Amour (Love's Awakening)—Valse de Concert	Moszkowski 1.50	The Cuckoo and the Cricket	Sidus 60
Lauterbach Waltz—Variations—(Lutz)	Melotte 1.00	The Fire—Impromptu a la Polka	Paul 1.00
Love's Sigh—Polka	Kunkel 1.00	The Jolly Blacksmiths	Paul 1.00
Love's Greetings—Schottische	Siebert 75	Toujours Gal (Always Gay)—Italy (Italian)—Tarantella in A major	Moszkowski 1.25
Love's Whispering—Valse Caprice	Kieschert 1.00	Tourists' March	Sidus 1.00
Maiden's Prayer—Concert Variations	Paul 1.00	Trist in God—Religious Meditation	Melotte 1.00
March-Humoresque	Kroger 60	Under Donner and Blitz—Galop (Strauss)	Melotte 75
March of the Amazons	Kroger 1.00	Valse Mignonne	Conrath 1.00
March of the Goblins	Rive-King 1.00	Veni, Vidi, Vici—Galop	Melotte 1.00
Marche des Adiephennes	Cuby 1.25	Visitation Convent Bells	Kunkel 60
Marche des Jeunes Dames	Goldberg 1.00	Vive in Republique—Grande Fantasia	Kunkel 1.25
May Galop	Sidus 60	Waco Waltz	Sidus 60
Mezzopps Galop Brilliant	Strelitz 1.00	Wedding March	Floerheim 1.00
Menuet aus Humoresque (al' Antique)		Wyman Institute March	Zeiberg 75
G major, Op. 14, No. 1—Arranged by Louis Conrath	Paderewski 1.00	Zeta Phi March	Hickock 60
Menuet Moderne	Conrath 1.00		

ALPINE STORM, A Summer Idyl, Charles Kunkel, \$1.50
SOUTHERN JOLLIFICATION, Plantation Scene, Charles Kunkel, 1.00

Overtures Paraphrased for Concert Use.

Caliph of Bagdad	Melotte 1.75	Poet and Peasant	Melotte 1.75
Fri Diavolo	Melotte 1.50	Stradella	Melotte 1.50
Masaniello	Melotte 2.00	William Tell	Melotte 2.50
Merry Wives of Windsor	Melotte 2.00	Zampa	Melotte 1.50

Jean Paul's Operatic Fantasies.

1. Il Trovatore	Verdi 1.00	4. Norma	Belini 1.00
2. Fatanitzza	Suppe 1.00	5. H. M. S. Pimfore	Sullivan 1.00
3. Bohemian Girl	Buly 1.00	6. La Sonnambula	Belini 1.00

St. Louis: KUNKEL BROS. Publishers.

SPECIAL NOTICE.

Our Publications can be had at all first-class Music Stores. Whenever parties inform you that same are out of print, or not to be had, send direct to us and be convinced of the contrary.

MASANIELLO.

(AUBER.)

OVERTURE.

CLAUDE MELNOTTE.

Allegro vivace. M. M. ♩ = 100.

SECONDO.

286. 24.

Entered according to Act of Congress, A. D. 1875 by Kunkel Bros. in the Office of the Librarian of Congress at Washington.

MASANIELLO.

(AUBER.)

OVERTURE.

CLAUDE MELNOTTE.

Allegro vivace. M.M. $\text{♩} = 100$.

PRIMO.

The musical score is written for piano and features five systems of music. Each system consists of a grand staff with a treble and bass clef. The music is in 3/4 time and includes various dynamic markings such as *ff*, *pp*, and *f*. The score is marked with fingerings, slurs, and articulation marks. The first system begins with a forte (*ff*) dynamic and a series of chords. The second system includes a piano (*pp*) section. The third system features a forte (*ff*) section. The fourth system includes a piano (*pp*) section. The fifth system ends with a forte (*ff*) section and a final chord marked with a '1'.

Explanatory. — M.M. — The figure after this symbol denotes the number of notes of the same value to be played in a minute.

Andante, M. M. ♩ = 108.

The musical score is written for piano and consists of six systems of staves. The first system is in 6/8 time and begins with a piano (*p*) dynamic. It features a melody in the right hand with fingerings (1, 2, 3, 4) and a bass line with chords. The second system continues the piano section, with a tempo change to *Tempo 1^o* indicated below the staff. The third system introduces a *rit:* (ritardando) and a *mf, poco sosten.* (mezzo-forte, poco sostenuto) dynamic, with a *ff* (fortissimo) section following. The fourth and fifth systems are marked *ff* and feature dense, rapid sixteenth-note passages in both hands. The sixth system concludes the piece with a *f* (forte) dynamic and a final chord. Various musical notations such as *ad.* (ad libitum), *rit.*, *Tempo 1^o*, *mf, poco sosten.*, and *ff* are used throughout. Fingerings and articulation marks (accents, slurs) are also present.

Andante M. M. ♩ = 108.

1 *p*

p

Tempo 1º

rit. *un poco sosten.* *ff*

pp

ff

1

1

The musical score is written for piano and violin. The piano part is in the bass clef, and the violin part is in the treble clef. The key signature has one flat (B-flat). The score is divided into five systems, each with a piano part and a violin part.

System 1: The piano part begins with a *p* (piano) dynamic, followed by a *rf* (ritardando forte) section marked with a '1' and a *p* dynamic. The violin part has a *p* dynamic. There are markings 'ad.' and '*' below the piano part.

System 2: The piano part continues with a *p* dynamic. The violin part has a *p* dynamic. There are markings 'ad.' and '*' below the piano part.

System 3: The piano part has a *pp* (pianissimo) dynamic, followed by a *p* dynamic. The violin part has a *p* dynamic. There are markings 'ad.' and '*' below the piano part.

System 4: The piano part has a *p* dynamic. The violin part has a *p* dynamic. There are markings 'ad.' and '*' below the piano part.

System 5: The piano part has a *p* dynamic. The violin part has a *p* dynamic. There are markings 'ad.' and '*' below the piano part.

1

Secondo.

p

f

p

f

206. 24.

pp

con fuoco.

cres.

ff

p

pp leggiero.

cres.

ff con fuoco.

ff

ff

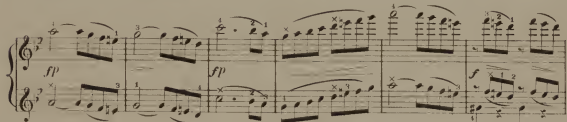
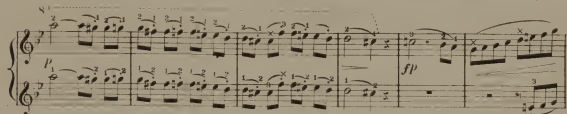
p

246. 24.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a piano (*p*) dynamic marking. The music is in a key with one flat and a 3/4 time signature.
- System 2:** Features a *fp* (fortissimo piano) dynamic marking.
- System 3:** Features a *fp* (fortissimo piano) dynamic marking.
- System 4:** Features a *marcato.* (marked) articulation marking.
- System 5:** Features a *poco calando.* (a little slowing down) marking and a *a tempo.* (return to tempo) marking. The dynamic marking *p* (piano) is also present.
- System 6:** The final system of the page, concluding with a double bar line and a small asterisk.

The score is numbered 206. 24. at the bottom center.



First system of musical notation for piano. The treble and bass staves are in G major (one sharp). The music consists of continuous eighth-note chords in the right hand and eighth-note chords in the left hand. There are two asterisks (*) below the bass staff, one under the second measure and one under the fourth measure.

Second system of musical notation for piano. The treble staff has some measures with triplets and sixteenth notes. The bass staff continues with eighth-note chords. There are two asterisks (*) below the bass staff, one under the second measure and one under the fourth measure.

Third system of musical notation for piano. The treble staff features more complex rhythmic patterns with triplets and sixteenth notes. The bass staff continues with eighth-note chords. There are two asterisks (*) below the bass staff, one under the second measure and one under the fourth measure.

Fourth system of musical notation for piano. The treble staff has continuous eighth-note chords. The bass staff continues with eighth-note chords. There are two asterisks (*) below the bass staff, one under the second measure and one under the fourth measure.

Fifth system of musical notation for piano. The treble staff has continuous eighth-note chords. The bass staff continues with eighth-note chords. There are four asterisks (*) below the bass staff, one under each of the four measures.

Sixth system of musical notation for piano. The treble staff has continuous eighth-note chords. The bass staff continues with eighth-note chords. There are four asterisks (*) below the bass staff, one under each of the four measures.

The image shows a page of musical notation for a Primo part, likely a piano accompaniment. It consists of six systems of music, each with a grand staff (treble and bass clef). The notation is dense and complex, featuring many notes, slurs, and fingerings. There are also performance markings such as 'ad.' and asterisks. The page is numbered 13 in the top right corner.

* O. P. 115 at 1. 20. If necessary place A instead.

This musical score is for the piece 'The Swan' by Maurice Strakosky, originally from the ballet 'The Swan Lake'. It is arranged for piano and celeste. The score is written in 3/4 time and consists of 16 measures. The piano part is in the right hand, and the celeste part is in the left hand. The key signature is one sharp (F#), and the tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'p'. The celeste part features a series of chords in the left hand, while the piano part has a more melodic line. The score is presented in a single system with a repeat sign at the end.

The musical score is written for a piano, with the first system marked 'PRIMO'. The page number '15' is in the top right corner. The score consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'mf' (mezzo-forte). There are also performance instructions in Italian at the bottom of the page.



26 F. 24

The musical score is arranged in three systems. The first system consists of two grand staves (piano). The second system also consists of two grand staves, with the right-hand staff containing the instruction *poco calando.* and the left-hand staff containing *a tempo.* The third system consists of two grand staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also performance instructions like *a tempo.* and *poco calando.* The score is written in a key with one sharp (F#) and a 2/4 time signature.

a tempo. *poco calando.*

mf *p*

256. 24.

Musical score for "SECONDO." consisting of five systems of music. The notation is primarily in bass clef, with some systems featuring a treble clef for the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the bass clef accompaniment with a melodic line in the bass clef. The third system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The fourth system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The fifth system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

Dynamic markings include *mf* (mezzo-forte) and *cres.* (crescendo). The score also includes various musical notations such as notes, rests, and articulation marks.

The musical score is for a piece titled "PRIMO." on page 21. It consists of six systems of music, each with a piano (piano) and violin (violin) part. The piano part is in G major, 2/4 time. The violin part is in G major, 2/4 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "p", "mf", and "cresc.". There are also performance instructions like "ad lib." and "cresc.".

The first system shows the piano part with a melody of eighth and sixteenth notes, and the violin part with a similar melody. The second system features a piano part with a melody of eighth and sixteenth notes, and the violin part with a similar melody. The third system shows the piano part with a melody of eighth and sixteenth notes, and the violin part with a similar melody. The fourth system features a piano part with a melody of eighth and sixteenth notes, and the violin part with a similar melody. The fifth system shows the piano part with a melody of eighth and sixteenth notes, and the violin part with a similar melody. The sixth system features a piano part with a melody of eighth and sixteenth notes, and the violin part with a similar melody.

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The first system begins with the dynamic *ff marcato.* and includes fingerings (1-4, 2-3, 3-4) and a *mf* section. The second system starts with *pp* and includes a *do.* marking with an asterisk. The third system features a crescendo marked *cres* and *cresc.*, followed by *do* and *poco* markings, and ends with a *poco.* section. The fourth system begins with *mf* and includes a *cresc.* marking. The fifth system returns to *ff marcato.* and includes a *mf* section. Various fingerings and articulations are indicated throughout the score.

Q2

ff *mf*

p

p

cris.

cris.

cris.

cris.

Q1

ff *mf*

Musical notation for a piano piece, labeled "SECONDO." and page number "24". The notation is in bass clef with a key signature of one flat (B-flat). It consists of five systems of staves. The first system has two staves with dynamics *f* and *ff*. The second system has two staves with dynamics *ff* and *ff*. The third system has two staves with dynamics *ff* and *ff*. The fourth system has two staves with dynamics *ff* and *ff*. The fifth system has two staves with dynamics *ff* and *ff*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for Primo, page 25. The score consists of six systems of piano music. Each system has a treble and bass staff. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The score is marked with "ad." (ad libitum) and "con forza." (with force). The piece ends with a double bar line.

The score is divided into six systems, each containing a treble and bass staff. The first system begins with a treble staff marked *p* and a bass staff marked *ad.*. The second system continues with a treble staff marked *p* and a bass staff marked *ad.*. The third system features a treble staff marked *mf* and a bass staff marked *ad.*, with the instruction "con forza." appearing in the treble staff. The fourth system continues with a treble staff marked *mf* and a bass staff marked *ad.*. The fifth system features a treble staff marked *f* and a bass staff marked *ad.*. The sixth system concludes with a treble staff marked *f* and a bass staff marked *ad.*, ending with a double bar line.

The score includes various musical notations such as triplets, sixteenth notes, and rests. The dynamics *p*, *mf*, and *f* are used to indicate the volume of the music. The instruction "con forza." is used to indicate a section of the music played with force. The piece ends with a double bar line.

285. 24.

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

Kunkel's Piano Pedal Method

THE PIANO PEDAL: How to Use It Correctly and Artistically

By CHARLES KUNKEL.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies, laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

PRICE, \$3.00.

Special discount to teachers for introduction.

What Some of the Great Pianists and Pedagogues of the World Say.

HANS VON BUELOW:

"No pianist can afford to be without it."

ANTON RUBINSTEIN:

"Will do more for fine piano playing than any work published in a decade."

I. J. PADEREWSKI:

"A truly great work; worth its weight in gold."

JULIA RIVE-MING:

"Through your Pedal Method we will have more good pianists in the future. A wonderful exposition of the hidden secrets, making piano playing truly great."

A Few of the Many Letters Received by Charles Kunkel in Behalf of His Late Work.

XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

MR. CHARLES KUNKEL,

November 20, 1903.

Most pleasant Sir:—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and with the same universal recognition and success.

With the highest esteem,

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL,

November 21, 1903.

DEAR SIR:—I have carefully read through your Piano Pedal Method, and most commend you on the very efficient way in which you treat this delicate question, the scope of which is so many times the Pedal. Your method is profound, and yet plain and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and warmly recommend it to my brother teachers.

With kindest regards, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, St. Louis, Mo.

December 14, 1903.

MY DEAR MR. KUNKEL:—Your "Piano Pedal Method" is so comprehensive and carefully prepared, that you could really well afford to disavow with any one's recommendation of the work. The attempts heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to invite and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Music Critic.

December 15, 1903.

MY DEAR MR. KUNKEL:—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only enabled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal Method* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not shrink as a composer or satisfactory.

As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1903.

MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good to many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.

With best wishes, I am, very truly yours,

J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 22, 1903.

MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed yours. I have felt for a long time that such a work was really essential to the improver of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to improvise as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupils were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly reading an "ingray" work as a Sonata, for instance, is so great for the teacher, that in his hour allotted for a pupil's lesson he can by no means spare the time. But your *Pedal Method* removes all that. It is a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually in the playing of recorded artists. Surely such prospects ought to induce every student to get a copy of your *Pedal Method* and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, I am, very truly,

ERNEST R. KROEGER.

St. Louis: KUNKEL BROTHERS, Publishers.

EDWARDS

Grade Valse de Concert

Introduction

Moderato 4/4

L. B. Ewer

Fin

First Theme

Second Theme

Copyright, Kunkel Bros. 1902

This page illustrates three

Brilliant Piano Solos.

These may be had in regular Sheet Music size,
upon receipt of price, from

KUNKEL BROTHERS,

612 OLIVE STREET,

ST. LOUIS, MO.

CORANADO—Grand Valse de Concert— L. B. Ewer, 1.00

One of the best waltzes written, very melodious, brilliant and effective. Especially suitable for exhibition purposes.

NEARER, MY GOD, TO THEE—Grand Paraphrase de Concert— Julia Rice-King, 1.00

A grand composition. Nothing more effective. Should be in the repertoire of all ambitious pianists, as it is a superior concert piece, and is always appreciated by the audience.

SPARKS—Grand Galop de Concert— J. W. Beatty, 1.00

The finest galop written in modern times. Full of life and dash, and brilliant effects. Magnificent exhibition piece. This galop is also published as a set that is very fascinating.

SPARKS

Galop de Concert

J. W. Beatty

Victory 2/4 First Theme

Second Theme

Third Theme

Copyright, Kunkel Bros. 1904

Shout my God in Love.

Introduction

Allegretto 4/4

Julia Rice-King

Theme Religious 4/4

Var. 1. Moderato 4/4

Var. 2. Moderato 4/4

Var. 3. Andante 4/4

Copyright, Kunkel Brothers 1904

